

# BREAKING THE LAW

ブレイキング・ザ・ロウ

Words & Music by G.Tipton, R.Halford and K.K.Downing

'80年に発表された『プリティッシュ・スティール』のオープニング・ナンバー。ヴォーカルは、全体的に音域が低いのでラクに歌えるだろう。□□□は、メロディーを若干フェイクさせるとよいだろう。この部分ではコーラスもフェイク気味なので、ヴォーカリストとのコンビネーションに注意すること。□でのフェイクもあまり符割りにこだわらずに。ギターだが、Introでのフレーズは、表情をつけずにプレイするとよい。△□等では、1度と5度の音を使ったコードでプレイされている。□でのリズム・アクセントは、他の楽器とユニゾンなので気をつけること。□の5小節目からは、効果音的なギターが2本入っている。まず、ボトルネックを使ってゆっくりとグリス・アップしていくギター。もう1

つは、アームを3連のリズムで大きくダウンさせ、パトカーのサイレンのような音を出しているギター。ギターが2人いるバンドは、是非チャレンジしてみしてほしい。□からギター I は、Introのフレーズをオクターヴでプレイしている。ここでもできるだけ、表情をつけずにプレイするように。ドラムスとベースは8ビートのシンプルな曲だが、曲の後半でよく出てくるシンコペーションには注意。お互いのシンコペーションのノリが違っていると、結構カッコ悪く聴こえてしまったりする。シンコペーションは、する時よりもした後の方が大事で、シンコペーションした後の小節の2拍目を合わせる感じでプレイすると良い。

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The musical score is arranged in six staves. The top staff is for the Vocal line, with a key signature of one flat and a 4/4 time signature. It includes a 4-measure introduction marked 'Intro.' and 'Am', followed by measures for 'F' and 'G' chords. The 'Other' staff is empty. The 'Guitar I' and 'Guitar II' staves show a melodic line with a 4-measure introduction and a 4-measure main line. The 'Bass' staff shows a bass line with a 4-measure introduction and a 4-measure main line. The 'Drums' staff shows a drum pattern with a 4-measure introduction and a 4-measure main line. The score includes various musical notations such as notes, rests, and accidentals.

**Vocal** Am C G Am

There I was — com - plete - ly wast - ing out of work — and down —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** Am C G Am

All in - side — it's so - frus - trait - ing as I drift from town — to town —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

Feel as though — no — bod — y care — if I live — or die —  
 You don't know — what it's like — You don't have — a clue —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

So I might — as well — be — gin — to put some ac — tion in my life  
 If you did — you'd find — your — selves — do-ing the same — thing too

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

E

Am

C

Vocal

Break-ing the Law Break-ing the Law Break-ing the Law

Other

Guitar I

2x

Mute

8va

Mute

Guitar II

Mute

Mute

Bass

Drums

2x

2x

2x

2x

125

Am

Vocal

Break-ing the Law Break-ing the Law Break-ing the Law Break-ing the Law

Other

Guitar I

(Mute)

8va

Mute

8va

Mute

Guitar II

(Mute)

Mute

Mute

Bass

Drums

2x

2x

2x

2x

1.

Am D Am C

Vocal

Break-ing the Law ——— So much for — the gold - en fu - ture I can't e - ven start —

Other

Guitar I

(Mute) 8va

Guitar II

(Mute)

Bass

Drums

Am C D

Vocal

I've had eve - ry prom - ise bro - ken there's an - ger in — my heart —

Other

Guitar I

Guitar II

Bass

Drums

E | 2. Am | E B | A(onB)

Vocal

Break-ing the Law

Other

Guitar I

(Mute) g. 2x

Guitar II

(Mute) 2x

Bass

Drums

B | A(onB) | F D | F(onD) C(onD) | D

Vocal

You don't know what it's like

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F(onD) G(onD) D F(onD) C(onD) D F(onD) G(onD)

**Vocal**

**Other**

**Guitar I**

Another Gt. Bottleneck

4.

Another Gt. (Bottleneck)

Another Gt.

**Guitar II**

Arm. Another Gt.

Arm. Another Gt.

Arm. Another Gt.

Another Gt.

Another Gt.

**Bass**

**Drums**

Chord progression: G Am F G Am

**Vocal**

**Other**

**Guitar I**

7 9 10 7 9 9 10 7 9 10 3 5 7 3 5 5 7 5 10 9

5 7 8 5 7 7 8 5 7 8 1 3 5 1 3 3 5 3 8 7

**Guitar II**

**Bass**

5 1 3 5 5

**Drums**

Am F G [H] Am

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Mute

1 3 3 5 5

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is written in 4/4 time and features a key signature of one flat (B-flat).

The score is divided into five systems, each representing a different instrument or voice part:

- Vocal:** The vocal line is written in a single staff. It begins with a whole note F, followed by a whole note G, then a whole note Am, and finally a whole note F. The lyrics "The sound of silence" are written below the notes.
- Other:** This staff is empty, indicating that no other instruments are present in this arrangement.
- Guitar I:** The guitar part is written in a single staff. It begins with a whole note F, followed by a whole note G, then a whole note Am, and finally a whole note F. The lyrics "The sound of silence" are written below the notes. The guitar part is written in a single staff.
- Guitar II:** The guitar part is written in a single staff. It begins with a whole note F, followed by a whole note G, then a whole note Am, and finally a whole note F. The lyrics "The sound of silence" are written below the notes. The guitar part is written in a single staff.
- Bass:** The bass part is written in a single staff. It begins with a whole note F, followed by a whole note G, then a whole note Am, and finally a whole note F. The lyrics "The sound of silence" are written below the notes. The bass part is written in a single staff.
- Drums:** The drum part is written in a single staff. It begins with a whole note F, followed by a whole note G, then a whole note Am, and finally a whole note F. The lyrics "The sound of silence" are written below the notes. The drum part is written in a single staff.

The score is written in a single system, with each instrument part on its own staff. The lyrics "The sound of silence" are written below the vocal part.



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Vocal

G Am F G

Break-ing the Law—Break-ing the Law Break-ing the Law—Break-ing the Law

Other

Guitar I

Another Gt.

Another Gt.

Guitar II

Mute

Bass

Drums

Vocal

Am F G

Break-ing the Law—Break-ing the Law Break-ing the Law—Break-ing the Law

Other

Guitar I

Guitar II

Bass

Drums

**System 1**

**Vocal**  
 Break-ing the Law Break-ing the Law Break-ing the Law Break - ing the Law

**Other**

**Guitar I**  
 T: 7 9 10 7 9 9 10 7 9 10 3 3 5 7 3 5 5 7 5 10 9 7 7  
 B: 5 7 8 5 7 7 8 5 7 8 1 1 3 5 1 3 3 5 3 8 7 5

**Guitar II**  
 T: (2) (0) (2) (0) 3 1 3 1 5 3 5 3  
 B: (2) (0) (2) (0) 3 1 3 1 5 3 5 3

**Bass**  
 T: 5 5 5 5 5 5 5 1 1 1 1 3 3 3 3 5  
 B: 5 5 5 5 5 5 5 1 1 1 1 3 3 3 3 5

**Drums**

**System 2**

**Vocal**  
 Break-ing the Law Break-ing the Law Break-ing the Law Break - ing the Law

**Other**

**Guitar I**  
 T: 7 9 10 7 9 9 10 7 9 10 3 3 5 7 3 5 5 7 5 10 9 7 7  
 B: 5 7 8 5 7 7 8 5 7 8 1 1 3 5 1 3 3 5 3 8 7 5

**Guitar II**  
 T: (2) (0) (2) (0) 3 1 3 1 5 3 5 3  
 B: (2) (0) (2) (0) 3 1 3 1 5 3 5 3

**Bass**  
 T: 5 5 5 5 5 5 5 1 1 1 1 3 3 3 3 5  
 B: 5 5 5 5 5 5 5 1 1 1 1 3 3 3 3 5

**Drums**

# FREEWHEEL BURNING

ホイール・バーニング

Words & Music by G.TIPTON/R.HALFORD/K.K.DOWNING

ジューダス・サウンドのひとつの頂点を極めたとも言えるアルバム「背徳の掟」に収録されていたドラマティックなナンバー。

ボーカルは最初から最後までハイ・パワーなシャウト・スタイルで押し通している。かなり音域が高めだが全力を込めて歌うように心がけよう。

スピーディーなギターのリフ・ワークもこの曲の大きな魅力のひとつだ。2本のギターの絡みでひとつのリフ・パターンをつくり出すという彼らの方法論も完成の域に達した感がある。しかもこの曲などでは1曲で中にいくつもの違ったリフ・パターンが出てくるので、曲の構成とそれぞれのパートをしっかりと頭の中に

入れておくことが必要だと言えるだろう。

ギター・ソロ[田][口]では低音弦をブリッジ・ミュートした状態で速弾きと、ピッキング・ハーモニクスを上手くキメることがポイントになっている。[口][田]ではそれぞれ途中からツイン・リード、トリプル・リードになるが、[口]はギターIのオクターブ下、[田]の方はギターIIのオクターブ上の音で弾いているので、ギター2人のバンドで演奏する場合はオクターバーやピッチ・シフターなどを活用するのも良いだろう。

リズム・セクションは典型的なHR/HMタイプのタテシ・ビートでパワフルな疾走感を出せるように頑張っプレイしよう。

[A] Am

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash) (H.H.)

(S.D.)

(B.D.)

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

G B Am G

Fast On and we fu - ri - ous we cat - a - pult we're

Am G

Vocal

ride the u - ni - verse to carve a road for us that slic - es ev - ery curve in  
 thrust - ing to the hilt Un - ear - thing ev - ery fault, go head - long in - to an - y

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Am G Am

Vocal

sight dare We We ac -  
 dare don't ac -

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

G Am G

Vocal

cel - er - ate, no time to hes - i - tate. This load will det - o - nate. Who - ev - er  
 cept de - feat, we nev - er will re - treat. We blaze with scorch - ing heat. ob - lit - era

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

60

Am

Vocal

would con - tend its right  
 - tions ev - ery - where

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Born to Lead**

Vocal: Born to lead At break-neck speed With high oc - cane

E. Guitar: (Lead guitar part with various chords and melodic lines)

Tab: (Guitar tablature for the lead guitar part)

E. Guitar: (Rhythm guitar part with chords and melodic lines)

Tab: (Guitar tablature for the rhythm guitar part)

E. Bass: (Bass line with eighth and sixteenth notes)

Tab: (Bass line tablature)

Drums: (Drum part with various rhythms and fills)

Vocal

We're spit - ting flames Free - wheel burn - ing

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

Free - wheel burn - ing

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: C, Am, C

62

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: D, G, C, Am, C, D

(T. Tom)



**[E] Gm**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**[F] Am**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B<sup>b</sup>m                      Bm

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

64

Bm

Vocal

*Look be-fore you leap has nev-er been the way we keep our road is free*                      *Charg-ing to the top and nev-er*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Vocal**

*give in nev-er stops the way to be* *Hold on to the lead with all your will and con-cede you will find there's*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**A** **F#**

**Vocal**

*life with vic - to - ry on*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**G** **D** **E** **C#** **F# on A#** **to F#**

**Bm** **Em** **[H]**

Vocal

high

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

66

**Am**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**[1]**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

67

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

[J] Dm B<sup>b</sup> C F B<sup>b</sup>

Chords: Gm A G F E Dm B<sup>b</sup> C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

69

Chords: F B<sup>b</sup> Gm A G F E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Vocal** K Am G

**E. Guitar** < Gt. III >

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

70

**Vocal** 1 E 2 E

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**



**Bm** **A**

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D. S.

**Coda** **D** **E** **C#** **F#onA#** **F#** **Bm**

Vocal

*with vic - to - ry on high*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Repeat 4 times

L Am

Vocal

Free - wheel burn - ing

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

72

Vocal

Free - wheel burn - ing

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

4x only

1 2 3 Am C D

4 C Am C

D C Am C D C Am C D C Am C D

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

*rit.*

Am  
Tempo Free

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

# HELL BENT FOR LEATHER

殺戮の聖典

Words & Music by G.TIPTON

5枚めのアルバム「殺人機械」からのピック・アップ・ナンバーで、78年に発表された作品ながら現在でも充分に通用するハードなサウンドを持った曲だ。

ボーカルは前半はやや抑えめに、特に[目][口]ではオリジナルのメロディーを生かすように歌うこと。後半からは少しずつ盛り上げていって[目]で一気に爆発させるようなつもりで全体をまとめよう。

イントロで使われているSEは、おそらくキーボード・シンセによるものだろう。音程感がほとんど無いので、強力なフランジヤーが何かで代用してみるのも面白いだろう。

ギターは、ソロ、バックিং共にそれ程複雑なツイン・ギター

の絡みは見られないが、リフ・ワークでは彼らならではのリフ・メイクに対するこだわりが見られるのが興味深い。

[目]、[目]などのリフ・パターンではシングル・ノートとダブル・トーンの組み合わせやハンマリング、プリングを使うことによって独特のウネリを持ったパターンに仕上げています。両手のミュートに注意して、変なノイズを出さないようにプレイしよう。

ギター・ソロ[目]はオーソドックスなタイプのライト・ハンド・プレイで、両手のポジション移動を正確にすることがキメ手となるフレーズだ。

総合的には、全パートともややつつこみ気味のタイミングでスピード感を出せるように心がけプレイすると良いだろう。

4

The musical score is arranged in five systems, each corresponding to a different instrument. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five measures, each with a chord symbol above it: E, F, F#, G, and G#.

- Vocal:** The first measure contains a triplet of eighth notes (S.E.) on a treble clef staff. The following four measures contain rests.
- E. Guitar:** The first measure contains a whole rest. The following four measures contain whole notes on a treble clef staff.
- Tab:** The first measure contains a whole rest. The following four measures contain whole notes on a bass clef staff, with fingerings indicated in circles: (2)9, (3)1, (4)2, (5)3, and (6)4.
- E. Bass:** The first measure contains a whole note on a bass clef staff. The following four measures contain whole notes on a bass clef staff.
- Tab:** The first measure contains a whole rest. The following four measures contain whole notes on a bass clef staff, with fingerings indicated in circles: (0), (1), (2), (3), and (4).
- Drums:** The first measure contains a triplet of eighth notes (S.D.) on a bass clef staff. The following four measures contain triplets of eighth notes (T.Tom) on a bass clef staff. The score ends with a 'rit' (ritardando) marking.

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Am F E B A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(H.H.)

C B A C B

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**C A**

Vocal

Seek'em here seek - 'em on the high - way Nev-er knowing when he'll ap - pear All a - wait, en  
 Black-est night, fast - er than a shad - ow Throw a flare from a rag - ing sun An ex - hi - bit ion,

E. Guitar

1x only

Tab

E. Guitar

2x

Tab

E. Bass

2x

Tab

Drums

**C B D D**

Vocal

- ginestick - ing o - ver Kill - er Roy, since he ap - pear Wheels,  
 su - per - sti - tion An no one knows from where he comes Wheels,

E. Guitar

4

Tab

E. Guitar

4

Tab

E. Bass

4

Tab

Drums

**Vocal**

*I could-n't see him in the flash of a light  
self-de-struct, can-not take that to town*

*Screams  
Dreams*

*from a street-car fire  
smashed one by one*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

**Vocal**

G A<sup>E</sup>m G C F G

— as he strikes — } Hell bent, hell bent for leath-er  
— to the ground — }

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

Am G C F 1. G 2. G E

Vocal  
Hell bent, hell bent for leath-er Is

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

8

F F F# G G#

Vocal  
it me who tried to prove that they're fast - er that they - 're

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



Am F E G Am

Vocal

blast - ing they died as they tried

E. Guitar

Tab

Right Hand Play 8va →

3-Right Hand Play →

17 10 13

3

E. Guitar

Tab

7 5

3 1

2 0

9 7

7 5

E. Bass

Tab

5 5 5 5 5 5

1 1 1 1 1

0 0 0 0 0 0

5 5 5 5

Drums

Esus4 E G

Vocal

E. Guitar

Tab

17 10 12

3

17 9 12

3

17 8 12

3

E. Guitar

Tab

7 5

9 7

9 7

5 3

5 3

E. Bass

Tab

5 5 5 5

7 7 7 7

7 7 7 7

3 3 3 3

3 3 3 3

Drums





Vocal: Hell bent, hell bent for leath-er Hell bent, hell

E. Guitar: [Solo]

Tab: [Solo]

E. Bass: [Solo]

Tab: [Solo]

Drums: [Complex rhythmic pattern]

Chords: G C F G Am G

Vocal: *bent for leath-er* *Hell bent, hell bent for leath-er*

E. Guitar: [Staff with notes and rests]

Tab: [Staff with fret numbers]

E. Bass: [Staff with notes and rests]

Tab: [Staff with fret numbers]

Drums: [Staff with drum notation]

Chords: C F G E C D Am

Vocal: [Staff with notes and rests]

E. Guitar: [Staff with notes and rests]

Tab: [Staff with fret numbers]

E. Bass: [Staff with notes and rests]

Tab: [Staff with fret numbers]

Drums: [Staff with drum notation]

# HELLION~ELECTRIC EYE

ヘリオン〜エレクトリック・アイ

Words & Music by G.TIPTON/R.HALFORD/K.K.DOWNING

彼らの人気を名実共に動かしがたいものにしたアルバム「復讐の叫び」のオープニング・ナンバーだ。

「ヘリオン」はスロー・テンポのインストルメンタル・ナンバーで、3本のギターがダビングで重ねられている。リード・パートでの大きめのビブラートを生かすことがポイントだ。

そして、テンポ・チェンジと共にスピーディーな「エレクトリック・アイ」に突入する。ボーカル・パートには様々なエフェクト処理によってかなりカラフルな印象を持っているが、ライブなどではストレートに歌いこなすように心がけよう。

ギター・パートでは、8分音符のシンコペーションを生かした

スピード感に満ちたリフ・ワークがこの曲でのひとつのポイントになる。かなりハイ・テンポだがダウン・ピッキングを中心に、切り込んでいく様な感じを出してプレイしよう。

Ⅲからのギター・ソロは強めのピッキングで何よりも勢いを大切に弾くことが大切だ。Ⅳの5～6小節のライト・ハンド奏法のフレーズは各拍のアタマの音が右手でタッピングする音だ。途中で右手の効果音的なスライドが出てくるところでリズムが狂ってしまわない様に気をつけよう。

リズム・セクションはシンコペーションのタイミングに注意してプレイすることを心がけておこう。

The musical score is arranged in a system with five staves. The top staff is for the Vocal line, which is mostly rests with a few notes in the final measure. The second staff is for the E. Guitar, showing a melodic line with various bends and a solo section marked '<Gt. III>' and '8va'. The third staff is the Tab for the E. Guitar, showing fret numbers and techniques like bends and slides. The fourth staff is for the E. Bass, providing a rhythmic foundation with some melodic movement. The fifth staff is for the Drums, showing a pattern of hits and rests, including a 'Crash' and '(B.D)' (Bass Drum) notation.

Chords: D C D Em

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: B C A

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

B Em C A B Em

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

D<sup>9</sup> E Em A<sup>9</sup> E G<sup>9</sup> E Em

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



Chords: D Em AonE G onEA C G onA A

Vocal: Up here in space  
Al-ways in fo-cus

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

Drum notation: 1xonly, 2xonly

17

Chords: G onA A G onA A

Vocal: I'm look-in' down on you  
You can't feel my stare  
My la-sers trace  
I zoom in to you  
Ev-ery-thing you do  
But you don't know I'm there

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Guitar: [Musical notation]

Tab: [Fretboard notation]

E. Bass: [Musical notation]

Tab: [Fretboard notation]

Drums: [Musical notation]

Chords:  $G_{on}A$   $Em$   $D_{on}E$   $Em$   $A_{on}E$   $G_{on}E$   $Em$

Vocal

You think you've pri-vate lives think noth-ing of the kind  
I take a pride in prob-ing all you se-cret moves

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords:  $D$   $Em$   $C$   $D$   $S$  (Straight)  $2x$

Vocal

There is no true es-cape I'm watch-ing all the time  
my tear-less re-tina takes pic-ture that can prove } I'm made of metal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

A D B

Vocal

My cir-cuits gleam I am per - pet - u - al I

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

[E] Asus4 on E A on E G on E Em D on E Asus4 on E A on E

Vocal

keep the coun - try clean I'm el - ect - ed elec - tric

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

T. Cym →

Chords: G Em D Em D C

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

20

Chords: G Em B<sup>9</sup> A B A G

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Chords: G<sup>on</sup>E, A<sup>sus4</sup><sup>on</sup>E, A<sup>on</sup>E, G<sup>on</sup>E, Em, D<sup>on</sup>E, A<sup>sus4</sup><sup>on</sup>E, A<sup>on</sup>E, G<sup>on</sup>E, A

Vocal: *spy I'm pro - tect - ed elec - tric eye*

E. Guitar: [Staff with notes and tablature]

Tab: [Staff with fret numbers]

E. Guitar: [Staff with notes and tablature]

Tab: [Staff with fret numbers]

E. Bass: [Staff with notes and tablature]

Tab: [Staff with fret numbers]

Drums: [Staff with drum notation]

21

Chords: B, Em[F], D, Em, D, C

Vocal: *eye*

E. Guitar: [Staff with notes and tablature, including 8va. and 1h.c. markings]

Tab: [Staff with fret numbers]

E. Guitar: [Staff with notes and tablature]

Tab: [Staff with fret numbers]

E. Bass: [Staff with notes and tablature]

Tab: [Staff with fret numbers]

Drums: [Staff with drum notation]

Vocal

A B A B

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

4

Right Hand Play 8va.

Vocal

A G A B C

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Section 1: Measures 1-5**

**Vocal:** Chords: A, C

**E. Guitar:** Melody with triplets and bends. Chords: D, G.

**Tab:** Fret numbers for E. Guitar.

**E. Guitar:** Chords: D, G.

**Tab:** Fret numbers for E. Guitar.

**E. Bass:** Bass line.

**Tab:** Fret numbers for E. Bass.

**Drums:** Drum pattern.

**Section 2: Measures 6-10**

**Vocal:** Chords: B, D, Em, C, A

**E. Guitar:** Melody with triplets and bends. Chords: D, G.

**Tab:** Fret numbers for E. Guitar.

**E. Guitar:** Chords: D, G.

**Tab:** Fret numbers for E. Guitar.

**E. Bass:** Bass line.

**Tab:** Fret numbers for E. Bass.

**Drums:** Drum pattern.

B                      Em                      C                      A                      B

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

24

J Am7

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



Vocal

El - ect - ric eye (In the sky)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

Vocal

(Feel my stare) (al - ways there)

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**[K] Bm7 F#m7 Bm F#**

**Vocal**  
*There's noth-ing you can do ab-out it De-vel-op and ex-pose*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

26

**Bm7 F#m7 C**

**Vocal**  
*I feel up-on your ev-ery thought And so my pow-er grows*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

D.S.

Coda

Vocal

G<sup>on</sup>E Asus4<sup>on</sup>E A<sup>on</sup>E G<sup>on</sup>E Em<sup>n</sup> D<sup>on</sup>E Asus4 A<sup>on</sup>E G<sup>on</sup>E

eye I'm el - ect - ed elec - tric spy

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

27

Vocal

Asus4<sup>on</sup>E A<sup>on</sup>E G<sup>on</sup>E Em D<sup>on</sup>E D A G Em D G Em

I'm el - ect - ed pro - tect - ed De - tec - tive elec - tric eye

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

# LIVING AFTER MIDNIGHT

リビング・アフター・ミッドナイト

Words & Music by G.Tipton, R.Halford and K.K. Downing

彼らのライブには欠かせないポップなノリのナンバー。ギター  
のIntroやⅣでのリフは、ギターⅠとギターⅡのニュアンスが多少  
違う点に注意。ギターⅠではコードを中心に弾いているのに対し、  
ギターⅡではルート（根音）と5度の音を使った低音弦を中心に、  
ベースに近い役割をしている。ギタリストが1人のバンドでは、  
2本をまとめてコード・ストロークのような形で弾いても良いだ  
ろう。Ⅳでのギター・ソロは、短いながらも印象的なフレーズに  
仕上がっている。3小節目でのピッキング・ハーモニクスだが、  
ここではチョーキング・アップをしながら行う。チョーキングす  
る時に良く使われるテクニクなので、ここで完璧にマスターし  
ておくと良い。7小節目では、22フレットというギリギリのポジ  
ション（ギターによっては24フレット等もある）ではあるが、ソ

ロの最後なので、思い切り良くグリッサンドをして22フレット  
までもっていくように。このグリッサンドの良し悪しで、このギ  
ター・ソロの良し悪しが決まると言ってもよい。又、その後のハ  
ーフ・チョーキングは、あまり半音を気にせず、軽く持ち上げる  
ような感じで。ベースはミドル・テンポの8ビートなので、オル  
タネイト（アップ&ダウン）のピッキングで歯切れ良く弾こう。  
休符もしっかり感じとれば、ウラのリズムも良く出せるだろう。  
ドラムスは、Introがドラムから始まるので気合いを入れていこ  
う。曲の途中のシンコペーションの前のハイハット・オープンハ  
ットは少しだけ開け、次のシンコペーションのつなぎといった感じで自  
然になれば良いだろう。

132

The musical score is arranged in six staves. The top staff is for the Vocal line, marked 'Intro.1' and 'N.C.' (No Chords). The second staff is for 'Other' instruments. The third and fourth staves are for Guitar I and Guitar II, both marked 'Intro.2'. The fifth staff is for the Bass line, and the sixth staff is for the Drums line. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

A B E D A B E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A B A E D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Liv - ing af - ter

The musical score for "Rock On" by The Who is presented in a multi-staff format. The top staff is the vocal line, with lyrics "mid - night Rock - in to the dawn Lov - ing till the". Above the vocal staff, chord letters A, B, E, D, A, B, E, D are placed over the measures. The second staff is for the guitar, with a treble clef and a key signature of two sharps (F# and C#). It includes a bass line with fret numbers (0, 2, 4, 7, 9) and a guitar line with fret numbers (2, 4, 7, 9). The third staff is for the bass, with a treble clef and a key signature of two sharps. It includes a bass line with fret numbers (5, 7, 9, 5) and a guitar line with fret numbers (7, 5, 9, 7). The fourth staff is for the drums, with a bass clef and a key signature of two sharps. It includes a bass line with fret numbers (5, 7, 9, 5) and a guitar line with fret numbers (7, 5, 9, 7). The fifth staff is for the bass, with a treble clef and a key signature of two sharps. It includes a bass line with fret numbers (5, 7, 9, 5) and a guitar line with fret numbers (7, 5, 9, 7). The sixth staff is for the drums, with a bass clef and a key signature of two sharps. It includes a bass line with fret numbers (5, 7, 9, 5) and a guitar line with fret numbers (7, 5, 9, 7).

**Vocal**  
 morn - in! Then I'm gone I'm gone I took the cit - y a -bout  
 Got gream-in chrome re

**Other**

**Guitar I**  
 2x  
 2/2 4/4 4/4 9/7

**Guitar II**  
 7/5 9/7 9/7 9/7

**Bass**  
 5 7 7 7 0 0

**Drums**

**Vocal**

E G E G E

1 a- m- } load - ed load - ed

-flec -tion feel

**Other**

**Guitar I**

2x 2x 2x

**Guitar II**

Mute Mute

**Bass**

**Drums**

**Vocal**

E G E G

I'm gear- ed up to score a - gain } load - ed load -

Read- y to take an eve - ry deal

**Other**

**Guitar I**

2x 2x

**Guitar II**

Mute

**Bass**

**Drums**

Vocal

E C G F# B

- ed I come a - live in (a) ne- on light That's when I make  
My pluse is roc-in' I'm not to take This mo-tors rived

Other

Guitar I

2x

T A B 0 7 5 3 2x 5 3 4 2 4 2

Guitar II

Mute

T A B 0 5 3 5 3 4 2 4 2

Bass

T A B 3 0 3 3 0 3 2 2 7

Drums

136

Vocal

B D E D A B E D

my moves right Liv-ing af - ter mid - night Rock - in to the  
up fit to break )

Other

Guitar I

T A B 7 5 9 9 7 7 0 2 2 0 4 9 9 7 7 0

Guitar II

T A B 7 5 9 7 7 5 7 5 9 7 7 5

Bass

T A B 7 5 0 2 3 4 5 7

Drums

2x



**Vocal** A B E D A B **to**

dawn Lov - ing till the morn - ing Then I'm gone I'm gone

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** 1. B 2. B E A E

I'm I'm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

(•)=Mute

1.

Vocal

aim - in' for ya  
bo - dy's com - in' I'm

Other

Guitar I

Guitar II

Bass

Drums

2.

Vocal

gon - na floor ya All

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: B D(onB) B E D A B

Vocal: night long

Other: (Empty staff)

Guitar I: (Staff with notes and tablature)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with drum notation)

Chord progression: E D A B E D A B

Vocal: (Empty staff)

Other: (Empty staff)

Guitar I: (Staff with notes and tablature, includes (o)=Picking Harm.)

Guitar II: (Staff with notes and tablature)

Bass: (Staff with notes and tablature)

Drums: (Staff with drum notation)

**Vocal**

B G E

The air's e - lec-tric spark-ing pow -er load -

**Other**

**Guitar I**

8va H.C D C vib. Another Gt. (8va) vib. Another Gt. Another Gt.

**Guitar II**

Another Gt. Another Gt. Another Gt.

**Bass**

**Drums**

140

**Vocal**

G E G E

- ed load - ed I'm get-tin' hard-er by the hour load -

**Other**

**Guitar I**

Another Gt. Another Gt. Another Gt.

**Guitar II**

Mute Another Gt. Mute

**Bass**

**Drums**

Vocal

G E G E H G F#

- ed load - ed I set my sights and then home in

Other

Guitar I

Guitar II

Bass

Drums

4.

# Coda

Vocal

F# B D

The joint starts flyin' when I be - gin

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Vocal

B

Other

Guitar I

Guitar II

Bass

Drums

Vocal

I E D A B E D A B

Liv - ing af - ter mid - night Rock - in to the dawn

Other

Guitar I

Guitar II

Bass

Drums

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Vocal

E D A B

Lov - in' till the morn - in' Then I'm gone I'm gone

Other

Guitar I

Guitar II

Bass

Drums

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Repeat &amp; Fade Out

# METAL GODS

メタル・ゴッズ

Words & Music by G.TIPTON/R.HALFORD/K.K.DOWNING

7枚めのアルバム「ブリティッシュ・スティール」に収められていた曲で、彼らのトレード・マークとも言える内容を持つナンバーだ。

ボーカル・メロディーがかなり広い音域にわたっているので、ボーカリストは全体的なバランスに注意してあまりハイ・ノートばかりが目立ってしまわないように注意しよう。

ギター・パートでは、2本のギターによるリフ・パターンリズムを揃えることが大きなポイントだ。特に16分音符のシンコペーションのタイミングに注意してプレイしよう。[B]のギターIはショート・ディレイをやや深めにかけると近い雰囲気が出せるだろう。

[B]はギター・ソロ。全体的に非常にラフな感じのプレイなので、あまりきちんとした正確さはこの曲の場合それ程気にしなくても良いだろう。

エンディングでは、[B]からリフの形が一部変わっているので注意すること。正確なオルタネイト・ピッキングを生かしてリズムにプレイすることを心がけよう。

ベースは強めのピッキングでひとつひとつの音をハッキリと聴かせられるように弾いてほしい。ドラムスはレコードではハイ・ハットの刻みがややハネて聴こえるが、これは手クセ的なものなのでそれ程シビアに考える必要はないだろう。

[A] E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

(Crash)(H.H.)(S.D.)

(B.D.)

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(Straight)

B

E

Vocal

We'd tak-en too much for grant - ed  
From what had seemed our per-fec - tion  
Ma-chines are tak-ing all o - ver

And all the time it had grown  
Where we could do as we please  
With man-kind in their com-mand

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

48

Vocal

From tech-no seeds we'd first plant - ed  
In se-cre-cy this in-fec - tion  
In time they'd learnt to dis-cov - er

Ev-olved a mind of its own  
Was spread-ing like a dis-ease  
How they could make their de-mand

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

F#



**[C]** B on F# F#

Vocal

March-ing in the street  
Hid-ing un-der-ground  
Bet-ter be the slaves

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

E F# B on F# to

Vocal

Drag-ging i-ron feet  
Know-ing we'd be found  
To their wick-ed ways

Las-er beat-ing hearts  
Fear-ing for our lives  
Than meet-ing with our death

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

1. E 2. E

Vocal *Rip-ping men a-part* *Reaped by ro-bot scythes*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums (T. Tom)

50

D G on D D

Vocal *Met al Gods*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Chorus**

**Vocal**

*Met* — *al Gods*

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

Chords: D, G on D, D

**Vocal**

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

Chords: E, F#m, E

52

**Vocal**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

GonD                      D

Vocal

*Met - al Gods.*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

D.S.

⦿ Coda

F#                      E                      F# [G]

Vocal

*En - gulfed in mol-ten breath.*

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

B on F#

E

F#

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

54

B on F#

E

F#

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

**Vocal**

Chord progression:  $B_{on} F^{\#}$     $F^{\#}$     $E$     $F^{\#}$

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

55

**Vocal**

Chord progression:  $B_{on} F^{\#}$     $F^{\#}$     $E$     $F^{\#}$

**E. Guitar**

**Tab**

**E. Guitar**

**Tab**

**E. Bass**

**Tab**

**Drums**

1

B on F# F# E F#

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums

56

B F# E

Vocal

E. Guitar

Tab

E. Guitar

Tab

E. Bass

Tab

Drums



# NIGHT CRAWLER

ナイト・クロラー

Words & Music by G.Tipton, R.Halford and K.K.Downing

『運命の翼』の頃の雰囲気さえも感じさせるナンバーで、ヴォーカルは、メロディーが大きいので多少ラクではあるが、歯切れ良く歌うこと。ギターはIntroでは、テンポ・フリーのシンセに絡んでアルペジオがフェイド・インしてくる。曲のテンポの鍵を握るので注意しよう。Intro 2 のギター I のフレーズは、フランジャー・カコーラス等のエフェクターを使って、キーボードのようなサウンドを創り出している。エフェクターのセッティングとしては、スピード（レイト）を早めに、デプスを深めにする。□のリフでは、ミュートする音としない音の区別をハッキリとさせ、リズムに弾く。ギター II では、4 小節目のC音をピッキング・ハーモニクスで出す。□でのツイン・ギターは、曲調に見事にマッチした独特のハモリになっている。□ではギター I のアルペジオをバックにギター II のエフェクティブなソロ(?)が聴けるが、実際

ライブ等で演奏する場合は、アプローチを変えてみても面白い。キーボードはIntroでは符割りにこだわらず自由にプレイしよう。□の部分では嵐の音のような効果音が使われているので、ライブ等で是非チャレンジして欲しい。ベースは8ビートでシンプルなラインだが、ダラダラした一本調子の演奏にならないようにして、曲のメリハリを出そう。ドラムスはIntroに出てくるロールは効果音的なものなので、原曲をよく聴いて研究しよう。ドラム・パッドのようなもので代用するのもよい方法だろう。Intro 2 等では、ハイハットの代わりにバスタムを使っている。□には前のスネアの連打は、段々と大きくしていくこと。リズムになる時の音の大きさを考えて、フレッシュエンドするタイミングをコントロールできるようにして欲しい。

74

Intro.1 N.C. tempo rubato Em in tempo F

Vocal

Other (keyboard)

Guitar I

Guitar II

Bass

Drums

白い。  
 しょう。  
 ライヴ  
 プルな  
 として、  
 効果  
 パツ  
 では、  
 アの  
 大き  
 でき

Em D Em Bm D Em F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em D Em Bm D Intro. 2. Em F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em D Em Bm 1. D Em 2. Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

—(8va)—

Arm.

Arm.

76

A Bm 2x(Chorus) A

Vocal

Howl - ing winds keep scream - ing round And the  
Sanc - tua - ry is be - ing sought Whis - pered

Other

(•)=Mute

Guitar I

Guitar II

Bass

Drums

Chords: A, Bm, Em, Bm, Em

Vocal: rain prayers comes a pour - ing down last re - sort

Other: (Empty staff)

Guitar I: (Staff with slash, then notes, then vibrato)

Guitar II: (Staff with slash, then notes, then vibrato)

Bass: (Staff with slash, then notes)

Drums: (Staff with slash, then notes)

Annotations: Another Gt. (\*)=Mute, vib., Another Gt.

Chords: Bm, 2x(D)

Vocal: Doors are locked and bolt - ed now Hom - ing in it's cry dis - tors

Other: (Empty staff)

Guitar I: (Staff with slash, then notes, then 2x)

Guitar II: (Staff with slash, then notes, then 2x)

Bass: (Staff with slash, then notes, then 2x)

Drums: (Staff with slash, then notes, then 2x)

Annotations: 2x, 2x, 2x, 2x

78

**Vocal**

A Bm Em Bm Em

As the thing crawls in - to town  
Ter - ror struck they know they're caught

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Another Gt. P P P P C

Another Gt. 14 19 17 14 19 17 14 14

vib. vib. vib. vib.

**Vocal**

B F#m Em F#m G F#m C

Straight out of hell One of a kind

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**  
 F#m Em F#m G F#m G Em C A  
 Stalk - ing his vic - tim Don't look be - hind you Night

**Guitar I**  
 4.  
 4.  
 3 2 0 0 3 2 5 5

**Guitar II**  
 4.  
 4.  
 3 2 0 0 3 2 5 5

**Bass**  
 2 2 2 2 2 2 0 2 3 2 2 2 2 3 2 0 0 3 2 5 5

**Drums**  
 3x

**Vocal**

C Bm

crawl - er

Be-ware the beast in black Night

**Other**

**Guitar I**

(.)=Mute

2x

**Guitar II**

(.)=Mute

2x

**Bass**

**Drums**

Chorus

Vocal: Bm A F# to  
crawl - er You know he's com-ing back \_\_\_\_\_ Night

Other: (Empty staff)

Guitar I: (Staff with fret numbers: 7 7 9 7 7 10 7 7, 9 7 7 7 7 7 9 7, 5 7 7 4, 2 2 4 2 5 4)

Guitar II: (Staff with fret numbers: 7 7 9 7 7 10 7 7, 9 7 7 7 7 7 9 7, 5 7 7 4, 2 2 4 2 5 4)

Bass: (Staff with fret numbers: 7 7 7 7 7 5, 5 5 2, 2 2 2)

Drums: (Staff with drum notation, including a triplet marked 3x)

Vocal: D Em F Em D Em Bm D  
crawl - er

Other: (Empty staff)

Guitar I: (Staff with chords: 9 7, 10 9, 9 7, 7 5, 9 7, 4 2, 7 5)

Guitar II: (Staff with chords: 9 7, 10 9, 9 7, 7 5, 9 7, 4 2, 7 5)

Bass: (Staff with fret numbers: 7 8, 7 5, 7 7, 5 5)

Drums: (Staff with drum notation)

Em F Em D 1. Em Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. Em Bm C G Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

81



**Vocal** E Bm

**Other**

**Guitar I**

**Guitar II** 8va → Another Gt. (•)=Mute Another Gt. Another Gt. —(8va) Another Gt.

**Bass**

**Drums**

82

**Vocal** A 1. Bm

**Other**

**Guitar I**

**Guitar II** Another Gt. Another Gt. Another Gt. Another Gt.

**Bass**

**Drums**

Bm | 2. G A

**Vocal**  
 As night is fall - ing

**Other**

**Guitar I**  
 Another Gt. (3 3 3 3)  
 Another Gt. (7 5 7 6 7 6 6 4)

**Guitar II**  
 Another Gt. (7 7 7 7)  
 Another Gt. (12 11 9)

**Bass**  
 7 7 7 7 3 3 5 5

**Drums**

**Guitar I**  
 2 5 4 2 5 4 2 4 2 5

**Guitar II**  
 4 2 4 2 4 2 5 3

**Bass**  
 2 2 2 2 3 3

**Drums**

**F F#m**

**G**

84

Vocal

The end is draw - ing near. They'll

Other

Guitar I

Guitar II

Bass

Drums

Vocal

hear Their last rites ech - o on the

Other

Guitar I

Guitar II

Bass

Drums

Chords: G, Em, F#, G, E7(on G#), A, F#7(on A#)

4

1. F#m G F#m G C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. F#m G C Tempo Free Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**Vocal** **I** Em a tempo F Em D Em Bm D 2x

Huddled Atmosphere's in the electric cellar Fear As it now caught in their eyes  
As it now descends in the stairs

**Other** 2x

**Guitar I**

**Guitar II** 2x only

**Bass** 2x

**Drums**

**Vocal** Em F Em D Em Bm D

Daring not to move or breathe As Is the creature eries  
Hiding in the darkness breathe As Is the so creature from its grave

**Other** Sound Effect →

**Guitar I** 4. 4.

**Guitar II** Arm. Arm.

**Bass** 1x only →

**Drums**

Em F Em D Em Bm D

Vocal  
Fingernails start scratching On the outside wall  
Death comes in an instant As they hoped it would

Other  
2x (Sound Effect)

Guitar I  
4. 4.

Guitar II  
Arm. 7 9 9 (11)  
Arm. (1x only)

Bass  
T A B (0) (0) (0) (0)

Drums

88

1. Em F Em D Em Bm D

Vocal  
clawing at the windows "Come to me" it calls

Other

Guitar I  
4. 4.

Guitar II

Bass  
T A B (0) (0) (0) (0)

Drums

2. Em F Em D Em Bm D

Souls ascend to heaven While it feasts on flesh and blood

Other (Sound Effect)

Guitar I

Guitar II

Bass

Drums

Cresc.

1. Em F Em D Em Bm D Em

8va

(.)=Mute

Guitar I

Guitar II

Bass

Drums





Bm A F# K Em F

crawl- er You know he's con- ing back Night crawl- er

(a)=Picking Harm.

Guitar I

Guitar II

Bass

Drums

Em D Em Bm D Em F Em D

Guitar I

Guitar II

Bass

Drums

Em Bm D Em F Em D Em Bm

Vocal

He's gon-na get you \_\_\_\_\_

Other

Guitar I

4. 4. 4. 4.

3va, Harm. & Arm.

Another Gt.

Harm. & Arm.

Another Gt.

Guitar II

4. 4. 4. 4.

Bass

4. 4. 4. 4.

Drums

92

D Em F Em D Em Bm D

Vocal

Be-ware \_\_\_\_\_ the beast \_\_\_\_\_ Night

Other

Guitar I

Arm. →

Another Gt.

Arm. →

Another Gt.

4. 4. 4. 4.

Another Gt.

Another Gt.

Guitar II

4. 4. 4. 4.

Bass

4. 4. 4. 4.

Drums

Vocal

Em F Em D Em Bm D

crawl - er Be-ware the beast

Other

Guitar I

4. 4.

Guitar II

4. 4.

Bass

4. 4.

Drums

Vocal

Em F Em D Em Bm D

You gon-na get you

Other

Guitar I

Arm. Another Gt. Arm. 4. 4.

Guitar II

Another Gt. 4. 4.

Bass

4. 4.

Drums

Em 2x F Em D Em Bm D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em F Em D F Bm D

Repeat & Fade Out

# PAINKILLER

ペインキラー

Words & Music by G.Tipton, R.Halford and K.K.Downing

'90年代のヘヴィ・メタルへの新なる挑戦となった彼らの『ペインキラー』からのタイトル・ナンバー。ギターに関しては、Intro 3の6弦の開放に5弦の音をリズムックに絡めたリフと2小節目0音のクォーター・チョーキングがポイント。Ⅲをはじめ、このパターンの変奏が随所に出てくるので、しっかり覚えておこう。Ⅳからはミュートしながらの3連フレーズ。このテンポだと少しキツイが、正確に弾けるように。Ⅴではスウィープ・ピッキングでのプレイ。ピッキングは1拍ごとにアップだけ、ダウンだけで行う。ピックで弦をなでるように弾くのがポイント。Ⅵの後半のソロではアームを2拍3連のリズムでダウンさせる。Ⅶの9小節目では1音半のチョーキング。いつもより大きくチョーキングし、ゆったりとダウンさせるとよい。Ⅷで1小節目からライト・ハンド奏法を使ったプレイがあるが、弦を飛びこえたりしているので注意すること。14小節目はトレモロ・ピッキングを

しながらのフレージング。Ⅷの7小節目はライト・ハンド奏法ではなく、プリング・オフ、ハンマリング・オンを使ったプレイ。3連に混じって16分があるので、リズムに注意して弾くこと。9小節目ではピッキング・ハーモニクスで盛り上げている。Ⅷの5小節目からは音を思いっきり伸ばす。ライブ等ではフィード・バックさせて盛り上げてもらいたい。ドラムスに関しては、この曲はツー・バスを最大限に使用しているので、ツー・バスもしくはツイン・ペダル等が必要だろう。ワン・バスでトライする時は、バスタムをバスドラと絡めて、ツー・バスの雰囲気を出す等の工夫をして欲しい。スピード感とパワーさえあれば十分に対応出来るはず。あと、ハイハットのオープンな少ない。ヴォーカルは音程が高いのでキツイとは思いますが、声が細くならないように注意すること。

Intro. 1. 2.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

## Intro.2 Tempo Change

1.

96

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2.

Intro.3 Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(•)=Mute

8va, Harm.

Arm.

Harm.

Arm.

Q.C

Q.C D

Q.C D

Q.C D

1.

Em

B $\flat$ 

2.

Em

B $\flat$ 

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8

Em

Fast - er than a bul - let  
 - et dev - as - tat - ed  
 Fly - ing high on rap - ture

Ter - ri - fy - ing scream  
 Man - kind's on its knees  
 Strong - er free and brave

En

A

(\*)=Mute

Q.C.

Q.C.D

(\*)=Mute

D

Q.C

Q.C.D

D



Em Bb

Vocal

-raged sav - and full of an - ger He's half Man and half ma- chine Rides —  
 Nev - iour comes from out the - skies In an - swer to their pleas Through —  
 er - more en-cap - tured They're been brought back from the grave With —

Other

Guitar I

4. 4. 2x Arm. 2x Arm.

Guitar II

2x 4. 2x 1x:8va,Harm. & Arm. 1x:8va,Harm. & Arm.

Bass

4. 4.

Drums

98

Em Bb

Vocal

- the met- al Mon - ster Breath - ing smoke and fire close -  
 boil - ing clouds of thun - der Blast - ing bolts of steel Re -  
 man - kind res - ur - rect - ed For - ev - er to sur - vive

Other

Guitar I

4. 4.

Guitar II

4. 4.

Bass

4. 4.

Drums

ides  
rough-  
With

Em Bb

Vocal

- ing in with venge-ance soar - ing high  
E - vils go - ing un - der dead - ly wheels  
-turns from Ar - ma - ged - don to the skies

Other

Guitar I

4. 3x [8va, Harm.]  
Arm. Arm.

4. 3x [Harm.]  
Arm. Arm.

Guitar II

4.  
4.  
4.

Bass

4.  
4.  
4.

Drums

2x 3x 3 3 3 3

Musical score for the song "He is the Pain - kill - er". The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

**Vocal:** The vocal line features the lyrics "He is the Pain - kill - er". The melody is simple, with notes corresponding to the lyrics. Chords indicated above the staff are Am, D, C, and B.

**Other:** The "Other" part is a single staff with a treble clef, showing a series of rests.

**Guitar I & II:** Both guitar parts are in standard tuning (E, A, D, G, B, E). They feature a triplet of eighth notes (0, 1, 2) on the first string in the first measure, followed by a series of rests. In the second measure, they play a power chord (2, 0) on the second and third strings. In the third measure, they play a power chord (7, 5) on the fourth and fifth strings. In the fourth measure, they play a power chord (5, 3) on the fourth and fifth strings. In the fifth measure, they play a power chord (4, 2) on the fourth and fifth strings.

**Bass:** The bass line follows a similar pattern to the guitars, starting with a triplet of eighth notes (0, 1, 2) on the first string, followed by a series of rests. In the second measure, it plays a power chord (2, 0) on the second and third strings. In the third measure, it plays a power chord (7, 5) on the fourth and fifth strings. In the fourth measure, it plays a power chord (5, 3) on the fourth and fifth strings. In the fifth measure, it plays a power chord (4, 2) on the fourth and fifth strings.

**Drums:** The drum part is a simple, steady rhythm consisting of eighth notes, with a triplet of eighth notes (0, 1, 2) on the first string in the first measure, followed by a series of rests.

Vocal

Am B 1. C D

This is the Pain-kill - er Plan -

to

Other

Guitar I

T A B 0 3 2 4 5

Guitar II

T A B 0 3 2 4 5

Bass

T A B 0 3 2 4 5

Drums

100

2. C D Bm C

Vocal

- kill - er Oh

Other

Guitar I

(•)=Mute

T A B 5 7 4 2 2 5 2 2 4 2 2 5 2 2 4 2 4 5

Guitar II

T A B 5 7 4 2 2 5 2 2 4 2 2 5 2 2 4 2 4 5

Bass

T A B 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Drums

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chord progression: C, Bm, C, Bm

**Vocal**

**Other**

**Guitar I**

5 3 3 4 3 3 5 2

4.

4.

**Guitar II**

**Bass**

**Drums**

Chord progression: Bm, C

**Vocal**

**Other**

**Guitar I**

(•)=Mute

H

H

**Guitar II**

Mute →

→ (Mute)

**Bass**

**Drums**

2x

**Vocal** **C#m** **B**

**Other**

**Guitar I** (o)=Picking Harm. 8va → vib.

**Guitar II** (\*)=Mute

**Bass**

**Drums**

**Vocal** **A** **B** **E**

**Other**

**Guitar I** H H+P P P H P S P P H+P vib.

**Guitar II**

**Bass**

**Drums**

Vocal

Fast Loud - er than a la - zer om bul bomb - let

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Fast Loud - er than a la - zer om bul bomb - let

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

Vocal

Chro Bright - mium plat - ed a boil - ing sand met - al

Other

Guitar I

Guitar II

Bass

Drums

(\*)=Mute

Chorus

Chro Bright - mium plat - ed a boil - ing sand met - al

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a vocal part and instrumental parts for guitar and drums. The vocal part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The instrumental parts for guitar and drums are written in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar parts include a "Mute" instruction. The drum part includes a "Mute" instruction. The score is divided into four measures, each containing a vocal line and instrumental lines for guitar and drums. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The instrumental parts for guitar and drums are written in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar parts include a "Mute" instruction. The drum part includes a "Mute" instruction. The score is divided into four measures, each containing a vocal line and instrumental lines for guitar and drums.

N.C. accel.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Mute)

(Mute)

**G** Tempo Free

**H** C#m a tempo

Vocal

Other

Guitar I

(.)=Mute

8va

S

P

3

6

14 12 11 14 10 11 12 16 14 14 14

16 19 18 21 17 19 18 19 16 17

16 17 19 19 22 17 19 19 16 17

16

17 16

(.)=Mute

H

with Arm.

P

Guitar II

9 7

6 4 4 7 4 4 6 4

Bass

9 7

4 4

Drums

C#m

D B D C#m

Vocal

Other

Guitar I

(with Arm.)

H P H P

vib.

Arm.

vib.

Arm.

vib.

14 15 14

with Arm.

P

Guitar II

H P H P

P P

4 7 4 4 6 4 7 4

6 4 4 7 4 4 6 4

4 7 4 4 4 2 7 5

Bass

5 5 5 2 2 5

Drums



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F# major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into two main sections, labeled 1. and 2. The first section (1.) consists of four measures, and the second section (2.) consists of two measures. The Vocal part is written in treble clef and features a melodic line with lyrics. The Other part is also in treble clef and provides harmonic support. Guitar I and Guitar II are both in treble clef; Guitar I plays a complex melodic line with many accidentals, while Guitar II plays a more rhythmic accompaniment with some bends. The Bass part is in bass clef and provides a steady rhythmic foundation. The Drums part is in bass clef and features a simple, steady beat. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p" (piano).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score is written in G major (one sharp) and 4/4 time. The key signature is indicated by one sharp (F#) on the treble clef. The time signature is 4/4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal part is in the key of G major and features a melodic line with lyrics. The Guitar I part is in the key of G major and features a melodic line with lyrics. The Guitar II part is in the key of G major and features a melodic line with lyrics. The Bass part is in the key of G major and features a melodic line with lyrics. The Drums part is in the key of G major and features a melodic line with lyrics. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the Vocal staff.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F#m (F# minor) and the time signature is 4/4. The score is divided into measures, with chord symbols (F#m, E, F#m, E) indicated above the Vocal staff. The Guitar I staff features complex fingerings, including triplets and sixteenth notes, and includes annotations such as "(Arm.)" and "(8va)". The Guitar II staff shows a sequence of chords and a final measure with a double bar line. The Bass staff provides a rhythmic foundation with eighth and sixteenth notes. The Drums staff includes a drum kit notation with various drum sounds and a final measure with a double bar line.

The musical score is arranged in six staves. The top staff is for the Vocal part, followed by an 'Other' part, then Guitar I, Guitar II, Bass, and Drums at the bottom. The key signature is C#m (one sharp, F#). The score is divided into two main sections: 'C#m' and 'B'. The 'C#m' section spans the first two measures, and the 'B' section spans the next two measures. The Guitar I part features complex fretting and bending, with notes labeled with fret numbers (e.g., 19, 16, 17, 14, 13, 14, 13, 13, 7, 6) and techniques like 'IH.C' and 'S'. The Bass part has a simple rhythmic pattern in the first measure, followed by rests. The Drums part has a simple rhythmic pattern in the first measure, followed by rests.

108

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a vocal line (labeled 'A'), an 'Other' part, and a guitar line (Guitar I) with a complex melodic line and a guitar II part with a rhythmic pattern. The second system continues the guitar I and guitar II parts, with the guitar II part featuring a prominent 8th-note pattern. The bass line is a simple eighth-note pattern, and the drums provide a steady beat.

**A** **B** **[K] C#m**

Vocal

Other

Guitar I

—(8va)—

(↓)=Right Hand

—(8va)—

Guitar II

(.)=Mute

Bass

Drums

**B** **A**

Vocal

Other

Guitar I

H.C

Mute

Guitar II

Bass

Drums

[illegible]

110

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, two guitars, a bass, and drums. The score is divided into two main sections, B and A, which are repeated. Section B consists of two measures, and Section A consists of two measures. The vocal parts are written in treble clef with a key signature of two sharps (F# and C#). The guitar parts are written in treble clef with a key signature of two sharps. The bass part is written in bass clef with a key signature of two sharps. The drums part is written in bass clef. The score includes various musical notations such as notes, rests, vibrato (vib.), guitar effects (g.), and drum notation (x for cymbal, / for snare, and dots for bass). The guitar parts include fret numbers (e.g., 22, 24, 21, 20, 7, 8, 12, 13, 10, 11) and a capo position of 8. The drums part includes a double bar line with a slash (/) indicating a section break.

Vocal: G# B L G#m

Other: [Empty staff]

Guitar I: 8va, C, D, (.)=Mute, P, P

Guitar II: Arm., Arm., 8va, Arm., Arm.

Bass: [Empty staff]

Drums: [Empty staff]

Vocal: G#m F#m A G#m

Other: [Empty staff]

Guitar I: 4., 4., [Empty staff]

Guitar II: C, C, vib., (.)=Mute, H, H

Bass: [Empty staff]

Drums: [Empty staff]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is G major (one sharp), and the time signature is 4/4. The score is divided into four measures. The first measure shows the vocal melody starting on a whole note, with the lyrics "Hello, silence" written below. The second measure continues the vocal melody with the lyrics "Hello, silence". The third measure shows the vocal melody with the lyrics "Hello, silence". The fourth measure shows the vocal melody with the lyrics "Hello, silence". The guitar parts (Guitar I and Guitar II) play a rhythmic pattern of eighth notes, with Guitar I playing a higher register and Guitar II playing a lower register. The bass part plays a simple bass line, and the drums play a steady beat. The score is written in a clean, professional style, with clear notation for all instruments and vocals.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part is divided into two staves, Guitar I and Guitar II. Guitar I plays the main melody and harmony, while Guitar II provides a rhythmic accompaniment. The bass part is written in a single staff, and the drums are written in a single staff. The score includes various musical notations such as chords, scales, and rhythmic patterns. The guitar part is marked with "4." indicating a fourth fret position. The bass part is marked with "4." indicating a fourth fret position. The drums are marked with "4." indicating a fourth beat position. The score is a full arrangement of the song, including the introduction, verse, and chorus.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is G major (one sharp). The score shows the instrumental introduction and the first line of the song. Guitar I has a capo on the 4th fret. The score includes various musical notations such as triplets, slurs, and dynamic markings like "p" and "vib.".

Wings of steel Pain - kill - er

## ⦿ Coda

[illegible]





0 Bm C D Bm C D Bm C D Bm C D

Vocal

Other

Guitar I

Mute →

Guitar II

Mute →

Bass

Drums

N.C.

Vocal

Other

Guitar I

-(Mute)

Guitar II

-(Mute)

Bass

Drums

**[P] Em** **Bb**

Vocal

Other

Guitar I

(.)=Mute

Q.C

Q.C.P

P

Guitar II

(.)=Mute

Q.C

Q.C.P

P

Bass

2x

1x tacet

2x tacet

Drums

2x

3

2x

3

3

3

116

**[Q] Em** **Bb**

Vocal

He is the Pain - kill - er  
This is is

Other

Guitar I

(.)=Mute

Q.C

Q.C.P

P

Guitar II

(.)=Mute

Q.C

Q.C.P

P

Bass

2x tacet

Drums

(.)

2x

3

3

3

3

Vocal

Em

He This is is } the Pain - kill - er

Bb

Other

Guitar I

4.

4.

T A B

Guitar II

4.

4.

T A B

Bass

4.

4.

T A B

Drums

4.

2x

Vocal

Em

2x

Pain, Pain, kill - er kill - er

1. Bb

Other

Guitar I

4.

4.

T A B

Guitar II

4.

4.

T A B

Bass

4.

4.

T A B

Drums

2x

2. Em B<sup>b</sup> [R] F<sup>#</sup>m

Vocal  
kill - er.

Other

Guitar I  
(•)=Mute

Guitar II  
8va

Bass

Drums

118

F<sup>#</sup>m E F<sup>#</sup>m

Vocal

Other

Guitar I

Guitar II  
(°)=Picking Harm.  
(•)=Mute

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocals, Other (likely keyboard), Guitar I, Guitar II, and Bass. The score is written in G major (one sharp) and 4/4 time. The vocal part features the iconic lyrics "Hello, hello, good morning to you" with harmonies in F#m, E, and F#m. The instrumental parts include a complex guitar solo in the second system, featuring various techniques like triplets, bends, and harmonics, and a bass line that provides a steady rhythmic foundation. The drums are indicated by a simple pattern of eighth notes. The score is presented in a clean, professional layout with clear notation and a key signature of one sharp.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a vocal duo and a band. The staves are labeled on the left as Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part features a lead melody with lyrics "Yeah" and "Hello". The guitar parts include a lead line with a solo and a rhythm line with a complex, syncopated pattern. The bass and drums provide a steady accompaniment. The score is written for a full band and vocal duo, with the vocal part being the most prominent.

Tempo Free

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

S F#m

120

F#m Bm A G# G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The Pain -kill - er

G accel.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G

F#m

Pain

Vocal

Other

Guitar I

Guitar II

Bass

Drums



# THE SENTINEL

死の番人

Words & Music by G.Tipton, R.Halford and K.K.Downing

よりプリティッシュ的でヘヴィなサウンドだった『背徳の掟』からの人気ナンバー。ヴォーカルは少々音域が広く、高いのでキツイとは思いますががんばって欲しい。ただ、声が出ないのに無理しているのだけは、聴いていてもツライので注意するように。ギターはこの曲では、テンポやkeyが変わったり、変拍子のキメがあったりと構成が凝ったものになっているので、部分ごとにチェックして欲しい。③の8小節目等のピッキング・ハーモニクスを含んだフレーズは、場所によってはピッキング・ハーモニクスが出たり出なかったりするのを気をつけよう。④の2回目は、ダビングされた別のギターが重なってくる。余裕のある人や、キーボードのいるバンドはチャレンジしてみたい。⑤の出だしからのライト・ハンド奏法は、フレーズが不規則なので注意すること。15小節目はトリル（ハンマリングとプリング・オフの連続）

しながらアームをダウンさせる。⑥ではスウィープ・ピッキング奏法でのフレーズが聴ける。左手はミュート気味にして、右手で弦を掃くように弾く。この場合では1拍ごとに右手をダウン&アップと繰り返す。ただ非常に難しいプレイなので、他の人のプレイ等もチェックしてしっかりと練習して欲しい。9小節目からは2本のギターのハモリによるフレーズ。ギタリストが2人いるバンドでは、是非ものにしておいてもらいたいプレイである。⑩のギターIのフレーズは、親指と人差し指でつまむようにして弾く。テンポに合わせたディレイをかければよい。音色はクリーンで。ドラムスは⑩のパートでは原曲を良く聴いて、空間をうまく使った壮大なイメージをうまく纏んで欲しい。キーボードだが、ストリングス系の音にチャイムの音も混ぜて出してみよう。

28

Intro. 1 Em Tempo Free C Bm Am

Vocal

Other

Guitar I

(o)=Picking Harm. H+P

Guitar II

Bass

Drums

Am Em D Em

Vocal

Other

Guitar I  
(•)=Mute

Guitar II

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 5. The vocal line has whole notes corresponding to the chords Am, Em, D, and Em. The guitar parts feature a mix of eighth and sixteenth notes, with specific fretting (e.g., 0, 2, 3, 5, 3, 2) and muting instructions like '(•)=Mute' and circled numbers (2, 0, 7, 5, 9, 7). The bass and drums parts are mostly rests, with some activity in measure 5.

C Bm Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains measures 6 through 10. The vocal line has whole notes for chords C, Bm, Am, and Em. The guitar parts continue with complex fretting and muting, including notes like 5, 3, 2, 0, 2, 3, 5, 3, 2. The bass and drums parts remain mostly rests, with some activity in measure 10.

## Intro.2

Am

Tempo Change

Dm

F

C

Am

Dm

F

C

Am

30

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am

Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A-long de - sert - ed av - e - nues Steam be-gins to rise -  
 whine in the al - ley Smoke is on the wind

(.)=Mute

(.)=Mute

Vocal

The fig- ures primed and read - y Pre - pared for quick sur - prise  
From deep in - side its emp - ty shell A cathe - dral bell be - gins

Other

Guitar 1

Measures 1-4 of the musical score for Guitar 1. The notation includes chords and single notes, with a double bar line at the end of measure 4.

Guitar 1

Measures 1-4 of the musical score for Guitar 1. The score is written for a single guitar part. Measures 1 and 2 show a melodic line in the treble clef and a bass line in the bass clef. Measures 3 and 4 show a melodic line in the treble clef and a bass line in the bass clef. The score includes a double bar line and a repeat sign.

**Bass**

5 3 3 5 3 5 3 5 5

5 5 5 3 3 5 3 3 5

2x

2x

Drums

The drum notation is written on a single staff with a bass clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like 'x' and '2x'. The notation is complex, reflecting the intricate drumming in the original recording.

Am Dm F(onE) F C Am

Vocal

He's watch - ing for a sign -  
Ring - ing out it's toll

Other

[illegible][illegible]

**Bass**

Am Dm F(onE) F G Esus4 E Am

Vocal  
His life is on the line  
A storm be - gins to grow Sworn

Other

Guitar I (o)=Picking Harm.

Guitar II (o)=Picking Harm.

Bass

Drums 2x 1x tacet 1x tacet

Vocal  
to a-venge Con - demn to hell

Other

Guitar I (•)=Mute (o)=Picking Harm. 2,3x 2,3x

Guitar II (•)=Mute (o)=Picking Harm.

Bass

Drums 2,3x

Vocal Am F Dm **to**

Tempt not the blade All fear the Sen -

Other

Guitar I 2,3x 2,3x 2x

Guitar II 2x 2x

Bass

Drums

Vocal Dm C Bm N.C. Dm E G G#

ti-nel Dogs ti-nel

Other

Guitar I C Another Gt. C

Guitar II C Another Gt. C

Bass

Drums

Am

Vocal

A midst the up - turned in burned out cars The  
- cross his chest in scab - bards rest The

Other

Guitar I

C vib. Another Gt. g. Mute 2x:Another Gt. H+P  
C vib. 2x:Another Gt. H+P  
12 12 7 5 12 9 12 9 12 9 12 9 7 8 7 9 7

Guitar II

C vib. Another Gt. g. H+P  
C vib. 2x:Another Gt. H+P  
12 12 7 5 12 9 12 9 12 9 12 9 7 8 7 9 7

Bass

5 5 0 0 2

Drums

2x tacet

Bm

Am

Vocal

chal - leng - ers a - wait And in their fists clutch  
rows of throw - ing knives Whose in ra - zor points in

Other

Guitar I

2x:Another Gt. Mute 2x:Another Gt.  
5 3 5 3 12 9 9 12 9 9 12 9

Guitar II

2x:Another Gt. 2x:Another Gt.  
5 3 5 3 12 9 9 12 9 9 12 9

Bass

3 3 3 2 5

Drums

Am Em 1. D

Vocal  
i - ron bars With which to seal his  
chal - langed tests Have fin-ished man-y lives fate A -

Other

Guitar I  
Mute  
Another Gt.  
Another Gt.

Guitar II

Bass

Drums

2. Em [E] Am N.C. Am

Vocal

Other

Guitar I  
Mute  
Another Gt.  
Another Gt.

Guitar II  
Mute  
(•)=Mute

Bass

Drums



Chord progression: Dm F C Bm **F** Am Dm

(.) = Mute

**Guitar I**

**Guitar II**

**Bass**

**Drums**

2x ( 7 8 )

2x

Chord progression: Dm F(onE) F 2x(G) Em(onG) **G** Am

(↓) = Right Hand

8va

**Guitar I**

**Guitar II**

**Bass**

**Drums**

(.) = Mute

The musical score for "The Highway" by The Highwaymen is presented in a multi-staff format. The top staff is for the Vocal, followed by an "Other" staff. The main instrumental section includes Guitar I (with a capo on the 8th fret), Guitar II, and Bass. The Drums staff is at the bottom. The score is divided into measures by vertical bar lines. Chord symbols (Am, Dm, E(onE), F, Em(onG), Am) are placed above the vocal staff. The guitar parts feature various techniques such as harmonics (H), picking (P), and bends (B). The bass part includes fret numbers and a double bar line with a slash indicating a break. The drums part uses a variety of note values and rests to create a rhythmic pattern.

Am Dm Em F Em(onG) Am

Vocal

Other

Guitar I

8va vib.

Guitar II

vib.

Bass

Drums

38

Vocal: Am Dm F(onE) F Em(onG) Am

Other: - - - - -

Guitar I: 
  
T: 
  
B:

Guitar II: 
  
T: 
  
B:

Bass: 
  
T: 
  
B:

Drums:

Vocal: Am Dm Em F Em(onG) **H** F D7(onF#)

Other: - - - - -

Guitar I: 
  
T: 
  
B:

Guitar II: 
  
T: 
  
B:

Bass: 
  
T: 
  
B:

Drums:

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Other, Guitar I, Guitar II, and Bass. The key signature is G major, and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a 'G' chord. The second measure is marked with an 'E7(onG#)' chord. The third measure is marked with an 'Am' chord. The fourth measure is marked with a 'G' chord. The score includes various musical notations such as notes, rests, and chords. The guitar parts feature complex fingerings and techniques like bending (8va) and muting ((•)=Mute). The bass part includes a double bar line in the fourth measure. The drums part includes a double bar line in the fourth measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar-oriented arrangement, likely for a guitar duo or a solo player with multiple staves. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

**Chord Progression:** Am, Dm, Em, F, Em(onG), F, D7(onF#).

**Guitar I:** The first staff shows a melodic line with chords. The second staff shows a bass line with fingerings (e.g., 7 5, 5 7, 7 5, 7 5, 9 7, 10 8, 9 7). The third staff shows a complex melodic line with triplets and slurs, including fingerings (e.g., 2 4 2, 4 5 4, 5 7 5, 7 9 7, 5 6 5, 6 8 6, 8 10 8, 10 12 10).

**Guitar II:** The first staff shows a melodic line with chords. The second staff shows a bass line with fingerings (e.g., 0 2, 0 2 0, 4 5 5 7, 5 7 5 4 5 5). The third staff shows a complex melodic line with triplets and slurs, including fingerings (e.g., 5 7 5, 7 9 7, 9 10 9, 10 12 10, 10 12 10, 12 13 12, 13 15 13, 15 17 15).

**Bass:** The first staff shows a melodic line with chords. The second staff shows a bass line with fingerings (e.g., 5, 5, 7, 8, 10, 8, 9).

**Drums:** The first staff shows a drum line with various rhythms and rests. The second staff shows a drum line with various rhythms and rests.

Chord progression: G, E7(onG#), Am

**Vocal**

**Other**

**Guitar I**

H P H P H P H P

7 8 7 8 10 8 10 12 10 12 13 12

15 15 15 13 12 15

15 15

**Guitar II**

H P H P H P H P

12 13 12 13 15 13 15 17 15 17 19 17

20 20 20 19 17 20

20 20

Another Gt.

Another Gt.

7 14 12 15 12 14 10 12 12 9 10 7 7

**Bass**

10

5

**Drums**

40

Chord progression: Am, Am, F(onA)

**Vocal**

**Other**

**Guitar I**

(8va)

15

2 2 5 5 0 0

2 3 5 3 0 0

**Guitar II**

(8va)

Another Gt.

Another Gt.

9 7 7 9 7 6 7

7 5 7 5 7 5

Arm. Down

Arm. Down

**Bass**

5

5

**Drums**

Vocal: Dm(onA) Am F(onA)  
 Now fac - ing as an- oth- er The stand - off eats at time\_

Other: (Bell)

Guitar I: 2 0 5 5 0 0

Guitar II: 7 5

Bass: 5

Drums:

Vocal: Dm(onA) Am F(onA)  
 Then all at once a si- lence falls As the bell cease - s its chime\_

Other:

Guitar I:

Guitar II: (Arm. Down)

Bass: (Arm. Down)

Drums:

42

**Vocal** Dm(onA) Am F(onA)

Up - on this sign the chal - leng - ers With shrieks and cries rush forth  
Screams of pain and ag - o - ny Rent the si - lent air

**Other** (Synth.)

**Guitar I**

**Guitar II**

**Bass**

**Drums** (Foot H.H.)

**Vocal** Dm(onA) Am F(onA)

The knives fly out like bul - lets Up - on ttheir dead - ly  
A - midst the dy - ing bod - ies Blood runs eve - ry - where

**Other** 4.

**Guitar I** 4.

**Guitar II**

**Bass** 4.

**Drums** 4.

Vocal: Dm(onA) Am F(onA)  
 course The fig - ure stands ex - pres - sion - less Im - pas - sive and a - lone  
 Other: 4.  
 Guitar I: 4.  
 Guitar II: 4.  
 Bass: 4.  
 Drums: 2x 4. 2x 4. 2x

Vocal: Dm(onA) Am Dm F(onE) F G Esus4  
 Un - moved by this vic - to - ry And the seeds of death he's sown -  
 Other: 6 6 6 6  
 Guitar I: 2 2 5 5 0 0 7 5 5 2 5 3 7 5 7 7  
 Guitar II: 7 5 10 7 10 8 12 10 9 7  
 Bass: 5 5 5 7 6 10 7  
 Drums: 2x 5 5 5 5 5 5 5 5 5 5 5 5



The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as chords (Dm, C, Bm, Am), notes, rests, and articulation marks. The vocal part features the lyrics "ti-nel" and "Sworn". The guitar parts include fret numbers and a picking pattern. The bass part includes fret numbers and a picking pattern. The drum part includes a complex rhythmic pattern with various note values and rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full arrangement including vocal parts and instrumental tracks for guitar, bass, drums, and other instruments. The score is written in standard musical notation with lyrics in English.

**Vocal Parts:**

- Vocal 1:** The main vocal line, starting with the lyrics "Tempt not the blade... All fear the sen - ti - nel... Sworn..." and continuing with "to a-venge... Con - demn to hell..."
- Vocal 2:** A second vocal line, primarily instrumental, with some lyrics like "to a-venge" and "Con - demn to hell..."

**Instrumental Parts:**

- Guitar I:** Features a melodic line with various chords (F, Dm, E, Am) and a complex rhythm.
- Guitar II:** Provides a rhythmic accompaniment, often using a "Mute" effect (indicated by a dot in a circle).
- Bass:** Plays a steady, rhythmic line, often using a "Mute" effect.
- Drums:** Provides a steady, rhythmic accompaniment, often using a "Mute" effect.
- Other:** A track for other instruments, primarily instrumental.

**Lyrics:**

Tempt not the blade... All fear the sen - ti - nel... Sworn...  
 to a-venge... Con - demn to hell...

46

Vocal

1. F Dm E Am Dm E  
Tempt not the blade All fear the sen ti- nel Sworn ti-nel

2. Dm E

Other

Guitar I

Guitar II

Bass

Drums

E G G Am F E C Bm Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

# YOU'VE GOT ANOTHER THING COMIN'

ユー・ヴ・ガット・アナザー・シング・カミング

Words & Music by G.Tipton, R.Halford and K.K.Downing

ジューダス・プリーストのライブでのアンコール・ナンバーとなるこの曲。ギターは、全体的にハードなディストーション・サウンドではあるがⅡの部分ではクリアな音で弾く。Ⅲの部分のギター・ソロの3小節目では、チョーキングが遅くなったりして、3連のリズムがくずれないように気をつけたい。8小節目の16分音符のフレーズは、2拍目のアタマとウラでフレーズを区切ると分かり易いだろう。Ⅳの4小節目の2拍目のアタマは、シッカリとチョーキング・アップをしてから音を出すように。普通のチョーキングとチョーキング・アップの違いをハッキリと区別して指に覚え込ませておこう。7小節目からのフレーズではプリング・オフを多用し、チョーキング・アップも絡めたものになっている。Ⅴのアタマ2小節目で聴けるフレーズは、ギターのスイッチを使ったトリック奏法で、レス・ポール・モデル等のヴォリューム2

タイプのギターでないと出来ない(ストラト・キャスターは無理)ので注意。この場合、使っていない片方のピック・アップのヴォリュームを0にしておいて、音を伸ばしながらピック・アップのセレクト・スイッチをリズムにのせて動かす。奏法的には簡単だが実際ステージ等でやる場合、ヴォリュームが0になっているか入念にチェックをしておくこと。ドラムスは、ハイハットのオープンは軽く開けるだけで良い。Ⅱの部分ではリヴァーブのかかったタムが3拍目に入り、Ⅲの5小節目からは、スネアのチューニングがどんどん下がっていくサウンドが聴ける。実際に再現するのは難しいので、ドラム・パッドのようなものや、キーボードがあるバンドでは、シンセサイザー等の音色で代用するのもよい。ヴォーカルはⅡからフェイクにもチャレンジしてみたい。

Intro. F#m E(onF#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score is arranged for five parts: Vocal, Other, Guitar I, Guitar II, and Bass, with a Drums part at the bottom. The key signature is F#m (one sharp, F#). The score is divided into measures by vertical bar lines. Guitar I and II parts include 'Mute' markings and 'Mute' arrows. The Drums part shows a pattern of eighth notes and rests. The Bass part shows a pattern of eighth notes and rests. The Vocal part shows a single note in the first measure and a whole note in the second measure.



**Vocal**

F#m

tak -in' fight I said I'll nev- er get e -nough  
 lis -ten this night there be some ac - tion spent

**Other**

**Guitar I**

Mute

(.)=Mute

S

**Guitar II**

**Bass**

**Drums**

2x

Stand\_ Drive\_

**Vocal**

F#m

\_\_\_\_\_ tall \_\_\_\_\_ I'm \_\_\_\_\_ young and kind a proud \_\_\_\_\_ I'm  
 \_\_\_\_\_ hard \_\_\_\_\_ (I'm)call \_\_\_\_\_ in' all the shots \_\_\_\_\_ l

**Other**

**Guitar I**

4.

**Guitar II**

4.

**Bass**

4.

**Drums**

[illegible]

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**Vocal**

(D.S.time Straight)  
F#m D(onF#) B(onF#) F#m

If you think I'll sit a-round \_\_\_\_\_ as \_\_\_\_\_ the world goes by \_\_\_\_\_ You're think- in' like a fool cause it's (a) case.  
If you think I'll sit a-round \_\_\_\_\_ while you chip a-way my brain \_\_\_\_\_ lis - - ten I ain't fool - in' and you'd bet -

**Other**

**Guitar I**

TAB  
B 6 4 7 5 7 5 7 4 2 4 2

**Guitar II**

TAB  
B 6 4 7 5 7 5 7 4 2 4 2

**Bass**

TAB  
B 2 2 2 2

**Drums**

**Vocal**

F#m D(onF#) B(onF#) C#

of do or die } Out there is a for- tune wait - in' to be had You think I'll let it go you're mad-  
 -ter think a -gain }

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

C# F#m

—You've got an -oth - er thing com-in' You've got an-oth- er thing com- in'

**Other**

**Guitar I**

(•)=Mute

**Guitar II**

Mute →

**Bass**

**Drums**

2x, D.S.time

2x



1. F#m 2. F#m A B F#m

Vocal: That's — You've got an-oth- er thing

Other: —

Guitar I: (·)=Mute

Guitar II: —(Mute)—(Mute)—

Bass: — Mute —

Drums: —

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Vocal: com-in' In this world we're livin' in we — have — our share — of sor —

Other: —

Guitar I: —

Guitar II: —(Mute)—

Bass: —

Drums: —

Chords: F#m D Bm7 Bm7(onA) A C

Chord progression: F# Bm7 Bm7(onA) A C#

Vocal: - row An - swer now — is don't — give in — aim — for — a new — to — mor -

Other: (Empty staff)

Guitar I: Chords C, D, P, C. Includes "Feedback" markings.

Guitar II: Tablature with fret numbers (2, 3, 4, 2).

Bass: Tablature with fret numbers (2, 4, 6).

Drums: (Empty staff)

Chord progression: C# [E] F#m

Vocal: - row

Other: (Empty staff)

Guitar I: Chords C, D. Includes "8va" marking.

Guitar II: Chords C, D. Includes "(.)=Mute" marking.

Bass: Tablature with fret numbers (2, 4, 6).

Drums: (Empty staff)

Score for measures 150-152. Key signature: F#m.

**Vocal:** F#m

**Other:**

**Guitar I:** Chords: C, C, 3, H.C, H.D. Fingering: 16 16, 14 16, 16 15, 14, 16 14, 17 17, 17 16, 14, 16 17, 17 18, 17 16, 14 16, 14 16.

**Guitar II:** Fingering: 2, 2 2, 2 2, 4 4, 2 2, 4 4. Measure 152 ends with a 4. (fourth ending) slash.

**Bass:** Measure 152 ends with a 4. (fourth ending) slash.

**Drums:** Measure 152 ends with a 4. (fourth ending) slash.

Score for measures 153-155. Key signature: F#m.

**Vocal:** F#m. Measure 155 has a boxed **F** F#m.

**Other:**

**Guitar I:** Chords: (8va), H P, C vib., 8va C, C, D. Fingering: 16, 14, 7, 9 11 9, 11 9 11 9, 11 9 11 10 9, 12 11 10 9, 12 12 vib., 17 17, 17 17, 17 17, 17, 17. Measure 155 ends with a 4. (fourth ending) slash.

**Guitar II:** Measure 153 ends with a 4. (fourth ending) slash. Measure 155 ends with a 4. (fourth ending) slash.

**Bass:** Measure 153 ends with a 4. (fourth ending) slash. Measure 155 ends with a 4. (fourth ending) slash.

**Drums:** Measure 153 ends with a 4. (fourth ending) slash. Measure 155 ends with a 4. (fourth ending) slash.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part features a complex melody with many accidentals and fingerings, and includes a section with a 7/57 and 4/2 time signature. The bass part provides a steady accompaniment with a 2/4 time signature. The drums part includes a snare drum pattern and a cymbal pattern.

N.C.

Vocal

Oh ————— so ————— hot no time ————— to take a rest yeah

Other

Guitar I

vib. (8va)

Solo Gt. cho.Up C

cho.Up C

Solo Gt.

Guitar II

Bass

Drums

152

F#m

Vocal

Act ————— tough ————— ain't room ————— for sec - ond best

Other

Guitar I

(•)=Mute

Solo Gt. g.

Mute

Solo Gt. S

Guitar II

Mute

Bass

Drums

Real strong got me some se-cu-ri-ty

Hey I'm a big smash I'm go in for in - fin - i - ty

Vocal:  $F^{\#}m$   
— yeah —

Other: —

Guitar I: 4.  
T A B

Guitar II: 4.  
T A B

Bass: 4.  
T A B

Drums: D.S.

## Coda

Vocal:  $F^{\#}m$  A B  
You've got an-oth - er thing

Other: —

Guitar I: (·)=Mute  
T A B

Guitar II: (·)=Mute  
T A B

Bass: T A B

Drums: —

Vocal:  $F^{\#}m$   
com-ing —

Other: —

Guitar I: (·)=Mute  
T A B

Guitar II: (·)=Mute  
T A B

Bass: T A B

Drums: —

**Vocal** F#m

A B  
adlib  
Com-in' oh yeah

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** 1 E(onF#) B(onF#) F#m

adlib  
Yeah

You've got an -oth - er thing com-in'

**Other**

**Guitar I**

**Guitar II** (•)=Mute

**Bass**

**Drums**



**Vocal**  
 F#m A B E(onF#) B(onF#) F#m  
 Yes\_\_com-in' up ( Oh\_\_ oh yeah\_ ) You've got an-oth- er thing

**Other**

**Guitar I**  
 T A B 7 2<sub>2</sub> 2<sub>2</sub> 4<sub>4</sub> 2<sub>2</sub> 4<sub>4</sub> 5<sub>4</sub> 7 4<sub>4</sub> 7 4<sub>4</sub> 2

**Guitar II**  
 T A B 2 2<sub>2</sub> 2<sub>2</sub> 4<sub>4</sub> 2<sub>2</sub> 4<sub>2</sub> 4 4 4

**Bass**  
 T A B 2 5 0 2 5 2 4 4 4

**Drums**

The musical score is arranged in six staves, each with a label on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F#m (one sharp, F#). The time signature is 4/4.

- Vocal:** The vocal line starts with the lyrics "com- in'". The melody is in F#m. There is an "adlib" section in measure 2. The score is divided into sections A and B. Section A ends with a double bar line. Section B starts with a key change to E(onF#) (Chorus) and ends with a key change to B(onF#).
- Other:** This staff is mostly empty, with a few notes in the final measure of section B.
- Guitar I:** The guitar part features a series of chords and single notes. In measure 2, there are fingerings: 7, 2, 2, 4, 2, 4. In measure 3, there is a circled "5" and a "4".
- Guitar II:** The guitar part features a series of chords and single notes. In measure 2, there are fingerings: 2, 2, 2, 2, 2. In measure 3, there is a circled "2" and a "4".
- Bass:** The bass part features a series of chords and single notes. In measure 2, there are fingerings: 2, 2, 2, 2, 2. In measure 3, there is a circled "2" and a "4".
- Drums:** The drum part features a series of chords and single notes. In measure 2, there are fingerings: 2, 2, 2, 2, 2. In measure 3, there is a circled "2" and a "4".

Chorus

Vocal: B(onF#) F#m 2x A B E(onF#) B(onF#)

Other: You've got an-oth-er thing com-in' com-in' It's \_\_\_\_\_ com-in' comin'

Guitar I: 7 4 2 2 2 4 2 4

Guitar II: 2 2 2 2 4 2 2 2 2 2 2 4 2 4

Bass: 2 5 0 2 5 2

Drums: x x x x x x x x

Vocal: B(onF#) F#m 2x A B

Other: You've got an-oth-er thing com-in' It's com-in' up It's com - in' up

Guitar I: 4. 4.

Guitar II: 4. 4.

Bass: 4. 4.

Drums: 4. 2x

Repeat & Fade Out